CONCERNING NATIONALISM IN MUSIC



Mr. Bloch's Compositions

By Grenville Vernon

Paderewski, music and politics are to We do the man in the street a very long B'och is a Zionist but we do believe playing the B Minor Sonata of and ours alone. Chopin as an antidote to the latest Mr. Bloch because, coming from a race

York, are one and inseparable, now and forever. It is to these gentlemen of the Revolution that we refer the suite of Mr. Bloch.

Now America is the richer in the fact that Ernest Bloch has taken up his abode among us and as time goes by we have no doubt that American influences will show in his music. Yet, American his music is not and never will be In short, Mr. Bloch is what he is primarily because he is a Jew and of this fact he himself is the first witness. His music is interesting because it is personal, and it is personal not because he was born with a certain temperament and cause it is personal, and it is personal not because he was born with a certain temperament and a certain intellect, but because this temperalumois, Mellish and Messrs, Didur, Rothier, Harrold, De Segurola, Picco, and transparent intellect, but because this temperalumois, Mellish and Messrs, Didur, Rothier, Harrold, De Segurola, Picco, and transparent intellects. ment and this intellect have been forces working within other and far mightier forces, the inherited tradi-

Adages, Buga, and octave being forces, the inherited traditions, prejudices, enthusiasms and inhibitions of the Hebrew race.

We have referred to Mr. Bloch because he is a striking example of the force of nationalism, a force more potent in art than in possibly any of the other manifestations of life. He is weak and has battled for it, because he has scorned the easy rewards of celecticism, and because, whether in Geneva or New York, has remained spiritually a Jew. Now, while the internationalists may retort that this proves nothing, that inasmuch as the Jew belongs to no distinct political unit his music is therefore ryuly international, we answer that this is totally beside the point. The Jew, infortunately, does not at present, physically possess a a nation of his own, and therefore does not possess a distinct political life. It is also true that the Meyerbeers, the Mendelssohns, the Saint-Sacases of the Hebrew race have succeeded, to an extraordinary extent, in obliterating their spiritual history and have brought forth as Germans, or

belief in the international character of

We do not know whether or not Mr. way apart. We would not, for in that one of the most striking char-stance advise any of those million-odd acteristics of his music is its ardent young hopefuls who are at the present moment confident that they are one day to be President of the United day to be President of the United spiritual goal. It is the protest against extended to undertake to master the existence in an eternal caravan, the keyboard as the first step in the direc-unquenchable human desire for fields tion of the White House. We have and rivers and forests which are ours

son politics. We feer however, that musicians will do ill if. realizing this of phere encere. Such a decision would of course, be human. To meet conpelities. We feer, however, that musicians will do ill if. realizing this, they decide that politics is none of the re. encero. Such a decision would of course, be human. To meet contempt with contempt, scorn with scorn, makes us all happier, if little wiser, which is not politics. We feer, however, that musicians will do ill if. realizing this, they decide that politics is none of their encero. Such a decision would of course, be human. To meet contempt with contempt, scorn with scorn, makes us all happier, if little wiser, which is makes us all happier, if little wiser, which all brings us to a matter which at first glance seems strangely irrelevant—the Bloch Suite for viola and piano which was played last week at Aeolian Hall by Mr. Ferir and Mr. Bloch because, coming from a race which is so often accused of internating which the outer covering is notified, as offers a composer of striking. Which all a composers of striking the result of the deliberate choice of the generations of the race. This was the great Goethe put in the way the great Goethe put in the way the great Goethe put in the strict of the deliberate choice of the generations of the race. This work was only a strict in the strict of the generation of the race. This work the great limitation in its most natural put is not engoidered spontaneously out of nothing the put is not engoidered spontaneously out of nothing the put is not engoidered spontaneously out of nothing the put is not engoidered spontaneously out of nothing the put is not engoidered spontaneously out of nothing the put of the put is not engoidered spontaneously out of nothing the put is not engoidered spontaneously out of nothing the put is not engoidered spontaneously out of nothing the put is not engoidered spontaneously out of nothing the put is not engoidered spontaneously out of nothing the put is not engoidered spontaneously out

composers turn first to the steppes of chamber music. We will not even say whether we liked it or disliked it. The salient point of the suite is that it is the expression of Mr. Bloch himself; the evocation of an intense personality. Now, personality is really the synthesis of two force: that of the ego itself coming into vital impact with the inherited prejudices of the race. Our internationalists, our parlor Lenines and our new Republic Trotzkys insist that there is only one race, the Human, and that the Cambodian and the Parisian, the inhabitant of New York, are one and inseparable, now and forcever. It is to these gentlemen of the reverance or follow emotion, even went forcever. It is to these gentlemen of the reverance or fellow emotion, even went in the dent's of the dent's of the black Black Black Forest or to the doutvard of the part of the the touck boulevards of Paris; above all, if they turn to all portions of the Black Forest or to the boulevards of Paris; above all, if they turn to all portions of the Black Forest or to the boulevards of Paris; above all, if they turn to all portions of the Black Forest or to the boulevards of Paris; above all, if they turn to all portions of the Black Forest or to the boulevards of Paris; above all, if they turn to all portions of the Eddy Brown.

Refalelo Diaz.

Melodie Rafaelo Diaz.

Redodie Rafaelo Diaz.

Redodio Cramer Brown Melodie at Thy Door; Les Silhouettes: I Am Like a Remnant of a Cloud of Atuum. John Alden Carpenter Marcia Van Dresser.

Requiescat

The Day Is No More; The Odalisque; On the Day When Death Shall Kneck at Thy Door; Les Silhouettes: I Am Like a Remnant of a Cloud of Atuum. John Alden Carpenter Marcia Van Dresser.

Requiescat

Win Marcia Van Dresser.

Reddy Brown.

Reddy Brown.

The Day Is Rod Brown.

The Day When Death Shall Kneck at Thy Door; Les Silhouettes: I Am Like a Remnant of a Cloud of Atuum. John Alden Carpenter Marcia Van Dresser.

Reddy Brown.

The Day When Deat

Berceuse Vierne Chorale—Prelude, "Jesu My Guide" Bach Concert Prelude and Fugue Faulkes Kammennoi Ostrow Rubinstein Pil—ims' Chora "To the Evening Sen-" (from "Tannhaeuser") Wagner Symmony No. Wester

int Dorothee Fourdrain Gauntes Ryunido ahn lief A Walter Kramer a Messenger Frank La Forge nter, 1917 (first performance). Explanation Coo.idge-Taylor rictus Bruno Hulin TUESDAY	Stars Ethereal!. Rasil Kalinniko 'I-mory of Surlight. Serge Probofie Y-liow Rays Made My Room Bright (first time in Engli h). Maori Song. Sergius Vassitent Gypsy Melodies (first time in America). La Lettre (The Letter). Louis Aube Suzatte, et Suzon. Saint-Sagi Nung s (Cloud). Raoul Lapar Toujours (Forever!). Gabriele raus
Aeolian Hall, 3 p. m. Song recital Dora de Phillippe, soprano:	Among the Sandhills (Ms.). Lawrence Eyr Nightingale Lane
a la Notte (Ni ht i: falling). Joseph Haydn anco de Nadal," Old Catalan Nativity Song	Sonnet
! Mon Berger (Ah, My Shepherd!) Fr ach Pastourelle aris est au Roi" (Paris is the King's).	Acolian Wa'l at 8:15 p. m. Concer by the Flonzaley Quartet:
Amazona	Character of the control of the cont

Milared Dilling, harpist.

Calendar for the Current Week

SUNDAY-Carnegie Hall, 3 p. m., concert by the Philharmonic Society; Aeolian Hall, 3 p. m., concert by the Orchestral Society; Manhattan Opera House, 3:30 p. m., second concert in the American Concert Course, by Marcia Van Dresser, Eddy Grown and Rafaeio Diaz; Metropolitan Opera House, 8:15 p. m., first opera concert; Chalif Auditorium, first Dubinsky musical; Academy of Music, Brobklyn, 3 p. m., piano recital by Hercules Giamateo; 8:15 p. m., concert by orchestra, Sascha Jacobsen and Cecil Arden; City College, 4 p. m., Samuel A. Baidwin's free organ recital.

MONDAY-Aeolian Hall, 3 p. m., song recital by Florence Hinkle; 8:15 p. m., song recital by Dr. Fery Lulek; Metropolitan Opera House, 8:15 p. m., opera in Italian, "Boris Godunoff"; Park Theater, opera in English, "Robin Hood." TUESDAY-Aeolian Hall, 3 p. m., song recital by Dora de Phillippe; 8:15

p. m., concert by the Flonzaley Quartet; Carnegie Hall, 2:30 p. m., concert by the New Symphony Society; Park Theater, 8:15 p. m., opera in English, "Robin Hood"; Academy of Music, Brookl.n. 8:15 p. m., first appearance in Brooklyn of Mme. Galli-Curci. WEDNESDAY-Aeolian Hall, 3 p. m., song recital by Josephine Luchese; Carnegie Hall, 8:30 p. m., concert by the New Symphony Society, Metro-

politan Opera House, opera in Italian, "L'Oracolo" and "Pagliacci"; Park Theater, 8:15 p. m., opera in English, "Robin Hood"; City College, 4 p. m., Samuel A. Baldwin's free organ recital. THURSDAY-Aeolian Hall, 8:15 p. m., song recital by Harriet McConnell; Metropolitan Opera House, 2 p. m., opera in French, "Carmen"; Park Theater, 8:15 p. m., opera in English, "Robin Hood." Hippodrome, 8:15

p. m., concert by the Cincinnati Symphony Orchestra, Eugene Ysaye, FRIDAY-Carnegie Hall, 2:30 p. m., concert by the Philharmonic Society; Aeolian Hall, 3 p. m., song recital by J. Campbell-McInnes; 8:15 p. m., song recital by Mary Jordan; Metropolitan Opera House, 8 p. m., opera in Italian, "La Forza del Destino"; Park Theater, 8:15 p. m., opera in English, "Robin Hood"; Academy of Music, Brookl n, concert by the

Cincinnati Symphony Orchestra, Eugene Ysaye, conductor.

SATURDAY-Carnegie Hall, 2:30 p. n., piano recital by Benno Moiseiwitsch; 8:30 p. m., concert by the Symphony Society; Aeolian Hall, 3 p. m., piano recital by Leo Ornstein; Metropolitan Opera House, 2 p. m., opera in Italian, "Madama Butterfly"; Academy of Music, Brooklyn, 8 p. m., opera in Italian, "Lucia di Lammermoor"; Park Theater, 2:15 and 8:15 p. m., opera in English, "Robin Hood."

Josephine Lucchese, by the New Symphony Society:

WEDNESDAY

WEDNESDAY

Aeolian Hall, 3 p. m. Song recital Josephine Lucchese, soprano:

Nina Pergoiesi (1740-36)
Nei Cor Piu Non Mi Sento.

Paisiello (1741-1846)
La Pastorella Schubert (1797-1828)
"Gii Angui d'Inferno" (from "Il Flauto Magico") Monart (1756-91)
"Come Per Me Sereno" (from "La Sonnambula") Bellini Vieille Chanson Bellini Vieille Chanson Benediet When I Was Seventeen (in English) Swedish folksong Mark and Dance of the Elves.

Brooklyn Music

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Brooklyn Music

by Leo Ornstein:
Einde Symphoni ues Schumann Republic "The Datale Hymn of the Republic" with the chorus.
The purpose of the meeting is to open Thanksgiving week with a celetration expressive of the true American spirit. This is in fulfillment of the policy of the People's Liberty Chorus, which is to make better citizens, stancher patriots, through the influence of music. The organization made twenty-three public appearances in behalf of Liberty Loan, Red Cross and similar drives, and aims to continue its work of patriotic stimulation during peace time, Admission will be free. "Tu" ... Fuentes
La Capinera ... Benedict
When I Was Seventeen (in English). Swedish folksong
Solveig's Song (in English) ... Grieg
Swiss Echo Song (in English) ... Erkert
"Charmant Olseau" (from "La Perle du
Ressu") ... Grieg
Brooklyn Music
Hercules Giamateo will make his
début as a concert pianist at the
Brooklyn Academy of Music this afternoon at 3 o'clock. The program will Bresn" | La Perle du Bresn" | Charke Bresn" | David Por the Want of You. | Vanderpool | Larke The Fairy Pipers | Brewer Happiness | Gena Branscombe | City Collage | Charke | City Collage | Charke | City Collage | Charke | City Collage | City Collage | Collage | City Collage | Collage | City City College, 4 p. m. Samuel A. Baldwin's free organ recital: Choral No. 3 in A minor. Fram Concert Adagio in E major. Meri Prelude and Fugue in D major. Ba Meditation from "Thais" Masser Sketches of the City. No. A Song, "Mammy": "The Deserted Cabin" (from "Magnolia" Suite). D American Rhapsedy (on national airs). Y

THURSDAY

Acolian Hall, 8:15 p. n	1. Song re
cital by Harriet McConnel	l. contralto
But the Lord Is Mindful o	f His Own
Trom St. Paul	Margalanta
An i mio Cor	Hand
Il Mio Bel Foco	· · · · · Marcel
Oubli	Francmesn
Isachem (Hebrew) (Marae)	Mana Zar
Te who have rearned Alon	2:
The Man S	amuel Gardne
The Message	Rhea Silbert
An Evening Song	Hallet Gilber
in Summer	H T D. I.
Live Line a Lantern	Walter Lane
Take Joy Home	nealen Ragge
Pagina d'Album	Sibel
Le Temps des Lílas	
An i Death, How Still	Dente
PATERINE STATES	FRAT
To Rest, To Rest	Wa

Merkel Messenet Messe

heard for the first time in Brooklyn on tire orchestra will take part under the Tuesday evening at the Academy of leadership of Maestro Giuseppe Bam-Music. Her appearance will mark the boschek. third anniversary of her American de-

but. The assisting artists will be Carnegie Hall, 2:30 p. m. Concert Manuel Berenguer, flautist, and Charles by the Philharmonic Society:

Manuel Berenguer, flautist, and Charles December 1, Aeolian Hall, song the Samuels, pianist. The program will be cital by Merle Alcock; concert by the Samuels, pianist. The program will be cital by Merle Alcock; concert by the

uty Police Commissioner Frederick A Wallis will be chairman of the event Carnegie Hall, 2:30 p. m. Piano re- and 1,500 members of the American

Carnegie Hall, 2:30 p. m. Piano recital by Benno Moiseiwitsch:

Chromatic Fantaisie

Soprazio.

Carnegie Hall, 2:30 p. m. Concart

Ouartet in D major, Op. 76, No. 5. Haydn
Quartet in E minor "From My Life").

Smetana

Carnegie Hall, 2:30 p. m. Concart

by the New Symphony Society:

"Orfeo," Symphonic Poem.

"Orfeo," Symphonic Poem.

"Orfeo," Symphonic Poem.

"Orfeo," Symphony Society:

"Orfe

Opera Concert

The program of the first opera con-

Rigoletto—Paraphrase Liszt
Bach
Basenet
Newfin
Shin"
Dett
Newfin
Shin"
Dett
Nyor
Shin The second of the series of popular
Sunday night concerts will be given
this evening at the Brooklyn Academy
of Music. Cesare Sodero will conduct.
Cecil Arden, American mezzo-contralto,
and Sascha Jacobsen will be the soloists. The program will be as follows:
Overture. "Saul"
Arabian Dance: Chinese Dance: Valse des
Fleurs (from "The Nuteracker Surt").
Arias, "O Mio Fernando" (from "La Favorita"); "Il Segredo" (from "La Favorita"); "Il Segredo" (from "La Fadelissohn
Handel
Macolno
Miss Arden.
Two Intermezzos (from "Jewels of the
Madonna") Wolff-Ferrari
Gardiner
Silberta
Siberta
Songs. with piano: "Ye Who Have
Yearned Alone" Tachaikowsky
Surford
Warford
Burleigh
Kramer
La Morinta"
Suncedo of the series of popular
Sunday night concerts will be given
this evening at the Brooklyn Academy
of Music. Cesare Sodero will conduct.
Under the Golida Manina,
Trom "La Bohème." Rafaelo Diaz,
Mme. Marie Sundelius;
Mme. Marie Sundelius;
Mass Arden.

Sant-Saens
Songs. with piano: "Ye Who Have
Yearned Alone" Tachaikowsky
"My Curly Headed Baby" Clutsam
"La Morinta" Buzzi-Peccia
Sascha Jacobsen and orchestra.
Danze Piemontesi Saint-Saens
Sascha Jacobsen of the Miss Arden.

Concerto, B minor Saint-Saens
Sascha Jacobsen of the Miss Arden.

Sant-Saens
Sascha Jacobsen of the Merendon of the Maschera"; Miss Jeanne Gordon; "Eri
Maschera"; Miss Jeanne Gordon; "Eri
Miss Arden.

Concerto, B minor Saint-Saens
Sascha Jacobsen of the Maschera"; Miss Jeanne Gordon; "Eri
Meestra. from "La Bohème." "Che Gelida Manina,
Tom "La Bohème." Marie Sundelius; duet, from "To ca," Charles Hackett; "O cieli azuri," from "Simone Boccanegra" José Mardones;
"My Curly Headed Baby" Clutsam
"La Morinta" Buzzi-Peccia
Sascha Jacobsen of the Maschera Sundelius; quartet, from
Miss Arden.

Concerto, B minor Sant-Saens
Sascha Jacobsen o

Concerts to Come

Carnegie Hall, 2:30 p. m. Concert by the Philharmonic Society:

Symphony No. 8, in C minor. Bruckner (First time at these concerts.)

Aria. "Charmant Oiseau" (from "La Carnema oiseau" (from "La Carnema oiseau" (from "La Carnema oiseau")

Symphonic Poem, "Danse Macabre," Op. "Saint-Saens "At the Well" Saint-Saens "A Nocturne A. Walter Kramen A.